Canadian Moving Picture Digest

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M-G-M's BOX-OFFICE PARTY GOES MERRILY ON INTO 1936!!

Oh boy, what a season 1935-36 has been thus far! Starting off with "China Seas", the hits have come in rapid-fire succession —"Broadway Melody of 1936", "Anna Karenina", "I Live My Life", "It's in the Air", "Rendezvous", "Mutiny on the Bounty", "A Night At The Opera", "Ah Wilderness", "A Tale of Two Cities" And this is just part of the party. Look below for a hint of things to come!

THINGS TO LOOK FORWARD TO:

RIFFRAFF *with* Jean Harlow
WHIPSAW *with* Myrna Loy
SMALL TOWN GIRL *with* Janet Gaynor
TARZAN ESCAPES *with* Johnny Weissmuller
THE GREAT ZIEGFELD *with* William Powell, Myrna Loy, Luise Rainer
ROSE MARIE *with* Jeanette MacDonald, Nelson Eddy
WIFE VS. SECRETARY *with* Clark Gable, Jean Harlow, Myrna Loy
ROBIN HOOD OF ELDORADO *with* Warner Baxter
GORGEOUS HUSSY *with* Joan Crawford
ROMEO AND JULIET *with* Norma Shearer
THE GOOD EARTH *with* Paul Muni, Luise Rainer

Canadian Moving Picture DIGEST

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RAY LEWIS
Editor and Publisher

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THE LITTLE PAPER WITH BIG IDEAS *"Easy to Digest"*

Vol. 27, No. 35 TORONTO 2, CANADA December 21st, 1935

THE MARCH OF TIME

THE second issue of The March of Time reveals the development which has been going on, in that land called by Christian, Jew, Arab, Hindu, The Holy Land. Holy to the Jews because long before the birth of Jesus, that land was Promised by God to the Israelites, and His Promise Made it a Holy Land to the Hebrews.

Holy to the Christians, because of their belief in the Son of God, and their reverence and faith in the history and traditions of the Old Testament.

Holy to the Arabs, because their history also was written there, for was not Abram, afterwards called, Abraham, the father of their desert prince, Ishmael, whose mother was handmaid to Sarah, the wife of Abraham?

Holy to the Hindus, who followed Buddha, hundreds of years before the Birth of Christ, Buddha and his priesthood, his prophets, with no share in Mahomet; but in the Idea of Reincarnation of God as man.

Theodor Herzl dreamed a dream, a dream of modern times. The Jew, persecuted, a wanderer upon the face of the world, crucified, maligned, that he would establish himself upon that Land Which The Lord God Gave Unto him.

The Zionist Movement fostered this dream, made it come true. The March of Time reveals how true a dream, an impossible dream can be, for here is this Holy Land, a land which was formerly desert sand, a land of fevers and pestilence, of arid soil, starved vegetation, this land has indeed become a land of Milk and Honey. The Holy Land has had a Resurrection; that which was Dead has now become The Living.

Nearly two thousand years ago, Jesus, The Jew was born; and He Was Crucified because HE TOLD THE TRUTH, and Believed in the principal of "The servant is worthy of his hire," meaning that the servant should be paid a fair wage for his services.

Such Preaching was not in favour with Wealth, nor the Priesthood; and since the mob has, from all time, save in rare instances, made a martyr of their Best Friends, Jesus was Crucified.

His Resurrection has been narrated in the New Testament; but if He Is Love, Peace, Justice, Faith, Hope, Mercy, Tolerance, Freedom, those Attributes in Life which make Life worth the living, where is this Son of God Today, in this World, wherein ploughshares are being beaten into swords, and Hate, not Love, is Man's consuming passion?

RAY PRESENTS

RAY LEWIS

THE Motion Picture Trade and its patrons, represented as audiences, which attend Motion Picture Theatres, recently had their interest revived in "Henry VIII", by that magnificent Korda film, distributed throughout the world, through the distributing agencies of the United Artists, save in Canada, where it was distributed through the agency of the Regal Films.

The Korda film was essentially aimed to present Entertainment; and if we come away from the film production, with the memory of Henry's wives, it is not the fault of the producer, for we came away from our school books with the same memory of Henry and his wives, although we must have learned much more about King Henry VIII than his marriages, his divorce, and the execution of two wives.

One very important virtue of Henry VIII's, I but recently learned from a little lady in London, whom I had the pleasure of interviewing.

Madame Juliette Matton-Painparé, who informs me that I am not the only one who appears to have been unaware of the musical ability of King Henry VIII; and that he paved the way for a Renaissance of music, bringing about a veritable Reformation, which created singers and musicians, and which was the forerunner of all songs in English; freeing the English nation from the religious thralldom of spiritual music, sung only in the Latin tongue, and without any musical accompaniment.

MADAME Matton-Painparé, who has made a study of the music of the Elizabethan time, informs me that Henry VIII composed music and wrote the words to the music of his own compositions, as well as music for the musical instruments of his time.

"Ivy and Holly", composed by Henry VIII, is a Christmas Carol for three voices. A scene of "Sir Christmas and the Assembly", by Henry VIII, is responsible for the development of the term Father Christmas.

But let us retrace our musical steps, singing, playing, dancing, as we move along this joyous way, to make a brief survey of song and music as it existed before Henry VIII made his nation sing, and in English.

But perhaps it is better that Madame Matton-Painparé should tell you of the music and song to which she has given so much of her charming life, but first I must tell you something about this little Belgian lady, who looks for all the world like a doll, in her huge studio, in St. John's Wood. A studio with a built-in pipe organ, reminiscent of these Sets of Recorders (Wooden Flutes) which were to be found in the homes of the people who knew Henry VIII as King.

A studio wherein there is a spinet, and a harpsichord, as well as a concert grand piano.

"DO YOU play them all, all of these instruments?" I asked Madame Matton-Painparé, and she said, laughingly, "All but the pipe organ, it has lost its breath."

I examined the spinet, it is a harp-shaped instrument, the key-board of which connects with a jack, which plucks the strings in harp fashion, giving a freedom of tone, more beautiful in tone value than that of the piano, whose notes are not plucked, but struck.

The Virginals was a primitive spinet, and is said to be the oldest keyboard instrument. Madame Matton-Painparé could not explain why it was plural, instead of Virginal; she laughed merrily as she explained, "They always do it this way," meaning that it is always Virginals. Just as the Viola da Gamba was referred to as chests of viols, named after the Family of Viola da Gamba. These chests of viols were to be found in the finer class homes of Henry VIII, and Queen Elizabeth's time. In fact, there were instruments of some kind in nearly all homes. The viols were played upon after dinner, when the players generally sang the Madrigals.

Queen Elizabeth was considered a most accomplished Virginalist, and Queen Mary was said to have played the Virginals at the age of four.

BOTH Spinet and Virginals were used with viola da gamba, and the wooden flutes, known as Set of Recorders. The difference between the Spinet and the Virginals is that the Virginals have a smaller range of key-board, but the tone values of the latter are surprisingly beautiful.

The various musical instruments were all used in Shakespeare's time; and since we are going to have a good deal of Shakespeare upon the screen, it might be just as well for our directors to know the music, and musical instruments of the Shakespearean age.

I have told you of the Violas, the Set of Recorders, or Flutes, the Spinet, the Virginals, but my charming informant tells me that there were also Cornets, or nest of cornets. Note that the Violas are a Chest of Violas, the Flutes, a Set of Recorders, but the Cornets were spoken of as a Nest of Cornets. This latter Nest constituted a complete family of differently sized instruments, fashioned to give the sound of the

(Continued on page 7)

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Cast: Margaret Sullavan, Walter Connolly, Randolph Scott, Janet Beerher, Elizabeth Patrerson, Harry Ellerbe, Dickie Moore, Robert Cummings, Charles Starrett, Johnny Downs, Daniel Haynes, Clarence Muse, James Burke, Warner Richmond, Alfred Delcambre.

You cry, and laugh, and are deeply touched by the beautiful romance of the south, very timely just now, when there is war and talk of war. It proves what happens to the family — anybody's family in wartime. The men are called — the women have the equally hard struggle of keeping the home fires burning — even when they are deserted by their darkies—when they lose their homes — live in the servants quarters, as best they can, only to have all their men killed — with the exception of one, the lover of Margaret. The price of war. Through it all the comedy — the pathos of the one lone negro, who stays with the family, Daniel Haynes — and what a voice the man does produce — the beautiful spirituals, the photography and direction make this an outstanding credit to the producer.

lywood

"MILLIONS IN THE AIR"

CAST:

Warren ..... *John Howard*
n Keller ..... *Wendy Barrie*
Pagano ..... *Willie Howard*
..... *Benny Baker*
..... *Robert Cummings*

Director - Ray McCarey

AMOUNT'S "Millions in the Air" is a clever little ory of the rich soap man's daughter, and the ice vendor — both young, full of pep, and ambitious. al, Wendy Barrie, is supposed to wed with papa's , but it's not so interesting. When accidently she the one and only boy John Howard, as the ice cream r, they are both in line for a radio audition — for al can sing, and wants a career. They are both out on papa's hour. Papa (George Barbier) and oice are in the audience, recognize her, and there a poppin'. But what's a little pop to love. How- he public want to hear the pair again — think they not had a break in being halted in the middle with e and only gong.

nce soap must be sold for papa to carry on — they e to try them out again, but John is sore at being ed into thinking her a poor girl — and pouts. ver it is contrived that they meet, each to give the his or her break, and the trouble is patched up of e. What did you expect? It's wholesome, enter- g, so its B.O.

VERSAL'S "Sweet Surrender", a likeable story, pecially interesting because of a new dancer, Tamara solo dance is second to none.

VERSAL'S "Great Impersonation", with Edmund Lowe playing the dual role of the Englishman, supposedly beyond recall because of drink — and his counterpart, an Austrian noble ready to impersonate, for what it will net him in dollars and cents. The plot is for a station to be built in the English manor of the Englishman for use by munitions makers who foster war all over Europe for their own ends. The working out of the story is clever, and Valerie Hobson as the almost demented wife, her condition being brought on by her nurse with a special grievance, is good.

RKO'S "Seven Keys to Baldpate", although differing slightly from the play — is an entertaining and exciting picture with Gene Raymond in the lead. Gene is supposed to have the only key, and yet, although he has come for quiet and peace in order to write a story in short order — he is soon followed by a gangster, a reporter, a detective — a hermit, in fact six others with "only" keys. It's rather easy to take.

Chicago Church Group Pledges Support to Warner Bros. F

PRAISING Warner Bros. Pictures for its "Fai the judgment and sense of appreciation of the A ican theatre-going public" by its production of "A summer Night's Dream", the Better Films Commit the Women's Department of the Chicago Church eration, in a resolution, has endorsed the film and pl support to "this forward step in the production of n pictures".

Full text of the statement follows:

WHEREAS: "Warner Bros. Pictures, Inc., hav faith in the judgment and sense of appreciation American Theatre-Going public, and have had a to cater to the discriminating choice of this large pe age of our population, and

WHEREAS: Warner Bros. have spent consid time in research and preparation, wise and careful in the selection of talent and material, and have the beautiful music of Mendelssohn into the fabric of the masterpieces of English literature to produ us: Shakespeare's A MIDSUMMER NIGHT'S DR

Now, therefore, be it, and it hereby is,

RESOLVED: That the Women's Department Chicago Church Federation extend its heartiest thank congratulations to Warner Bros. Pictures, Inc., and further

RESOLVED: That the Woman's Department Chicago Church Federation urge the women of the estant churches of Chicago, from which its members drawn, to support this forward step in the producti motion pictures by attending its showing at the Theatre, and by recommending it to their friends be it further

RESOLVED: That a copy of this resoluti spread upon the minutes of this organization and copy, signed by the President of the Woman's D ment of the Chicago Church Federation and b Chairman of the Better Films Committee of the D ment, be sent to the Chicago Office of Warner Pictures, Inc."

Gaumont-British to Film "Track of Destiny" in Canada

ACCORDING to a cable received this week at the head office of Regal Films Limited in Toronto there sailed from London for Canada this week on the Empress of Britain, Messrs. Geoffrey Barkas and Alen Sullivan. Mr. Sullivan is author of the famous best seller, "Track of Destiny", a dramatic and fascinating story of the building of the Canadian Pacific Railway, while Mr. Barkas is one of Gaumont-British's leading directors.

The coming of these two noted gentlemen to Canada marks the start on the first really great Canadian feature picture, "The Barrier", which is based on Mr. Sullivan's "Track of Destiny". According to present plans most of the actual filming of the feature will take place in Canada. A company of outstanding players will come here from London and will be headed by a star with an international reputation.

What a tremendous box office attraction "The Barrier" is going to be for Canadian exhibitors is not hard to realize. It is going to be a production that every man, woman and child in the Dominion will be anxious to see and which will receive more publicity in the Canadian press than any picture for many years.

Across the Sea

for

Happy New Year

◆

El Balcon

A in Lily Pons, the world's greatest coloratura soprano now making her film debut in RKO Radio's "I Dream Too Much", her first inclination was toward instrumental music rather than the voice. In fact, when the French singer was hardly more than a child, she attained high proficiency as a pianist while studying at the Paris Conservatoire.

When she did decide to study voice she pursued it with such ardor and determination that within a year she was heralded as an accomplished vocalist. Then, after several more years of study, she made her debut in "Lakme" at the Mulhouse Opera in Alsace-Lorraine in 1928. Much of the second act of this opera, one of the diva's favorites, is sung in "I Dream Too Much".

Three years later she made her Metropolitan debut in "Lucia di Lammermoor", and was instantly proclaimed by the critics as one of the world's great singers, and taken to the hearts of the operatic public.

With no cause to fear the judgment of the future, she continues to study with all of that intensity and determination which has always marked her career. Throughout she has kept up her exercises although they are child's play to her now.

Her teacher, Senor de Gorostiago, ardently upholds the eighteenth century Garcia School of bel canto. To him "Mademoiselle Pons is a charming lady and a hard-working pupil who has the range of Patti."

Hands Across the Sea

for

A Happy New Year

◆

Michael Balcon

◆

GAUMONT-BRITISH PICTURES
CORPORATION

LOUIS
MORRIS

London

Wishes His

Many Film Friends in Canada

and the

United States

A Happy New Year

JULIUS HAGEN

AND THE DIRECTORS OF

TWICKENHAM FILMS

Extend
The Compliments of the Season
to the
American and Canadian Film Trade

◈

"SCROOGE"
adapted from Charles Dickens' "Christmas Carol"

"SHE SHALL HAVE MUSIC"
with Jack Hylton and His Band

"BROKEN BLOSSOMS"
the Screen's Classic Love Story Lives Again

ALEXANDER KORDA

Extends His Best Wishes

for a

Happy New Year

LONDON FILM PRODUCTIONS

Three Great New Pictures Completed

"THE GHOST GOES WEST"

Directed by Rene Clair

H. G. WELLS'

"100 YEARS TO COME"

AND

"MAN WHO COULD WORK MIRACLES"

◈

(In Production)

CHARLES LAUGHTON

IN

"CYRANO DE BERGERAC"

LONDON FILM PRODUCTIONS

From Coal Mine to Rolls-Royce

Louis Morris, London Boy, Spends Twelve Years in Coal Mine to Win Success

A True Story of His Career

By RAY LEWIS (*Copyrighted*)

WHEN Louis Morris was born, at London, in a district specially noted for its disregard of birth control, the general family count being between five to fifteen children, the nurse in attendance forgot to put a Silver Spoon in baby Louis' mouth. This may have been due to the fact that Louis' mother, knowing that the custom of motherhood was upon her, locked up the family silver, in order that her many offspring might not make too free with the cutlery.

However, "Lukey", as Louis Morris was early nicknamed, was not out of his dimpled age, as it were, before he realized, or shall we say, sensed, nine being rather early for realization, that he would be obliged to get his Silver Spoon through his own initiative.

Those who remember Lukey as a child, tell me that he was a sturdy, chubby little fellow, with rounded cheeks, red as apples, a dimple in each cheek, hair black as coal, plenty of it and curly, ever so curly, large, black, sparkling eyes like anthracite, a pocket edition of Eddie Cantor, with an ever-ready smile, a smile which gave him a "lift" to Good Fortune.

SCHOOL had no attraction for Lukey. He was the cause of many summonses, presented to his parents, for non-attendance. His mother brought Lukey to the door of the school, raising her eyes to Heaven, in gratitude, that he was at last in school, but Lukey was out of the back door, before she had time to return to her home, remaining blissfully unaware that Lukey was not in school, until another summons acquainted her of his absence.

In remembering these school days, Mr. Morris between laughs at the runaway incidents, suddenly saddened. "One day, when I ran away, my mother saw me, she had just taken me into school, and was leaving, she called out to me to come back. I turned at the cry in her voice, it was so full of pain and sorrow. I saw that she was weeping, but I did not go back. My dear mother has long since passed away, but when I think of her, it is always that picture which remains before me, and how I wish that I had gone back that day, she was such a kind, good woman, aside from the fact that she was my mother; and the thought that I hurt her ever comes before me."

One may judge from such episodes that the school days of Mr. Louis Morris were negligible, for no amount of scolding, or coaxing could induce him to see the advantages of a higher education, he wanted to get on, and whenever he could get away from school, he was to be found at the market, in the vicinity of his home, helping the merchants, or he was to be found, perched upon the back of a horse, horses were his other passion, he loved them.

HE was only knee-high to a grasshopper, when he applied to a general merchant, who supplied coke to the neighborhood, and who assisted in moving furniture, etc., for a job. He had helped the man employed on the job in his delivery of coke, earning the odd pence or two; in addition, the housewives of the neighborhood, where Lukey delivered the coke, gave him a slice of bread and butter, or an extra large piece of cake. Lukey liked having a job, and the neighborhood liked having Lukey deliver the coke, he was so cheery, so rosy-cheeked, healthy-looking and always smiling. His reputation helped him to get the job, from the coke merchant, when the man, whom he was assisting, became ill. Lukey was now embarked upon his business career, two and six a week, he was just nine years of age, and he did his work after school-hours. But Prosperity was not coming fast enough for Lukey, so he conceived the idea of running a show. He purchased a magic lantern, rigged it up in the cellar of his home, brought in some bags of coke, through which he could show the children how strong he was, by balancing these bags upon his head, or the palm of his hand, dragged in huge rocks, which he could lift easily, he was tremendously strong, and then he charged a farthing for admission to the show. But the coke had to be delivered, and Lukey was left without his "balancing power", as an attraction for the show. Lukey decided to buy a goat, he knew where he could get one; and so he advertised the goat as the wildest goat, captured from the highest mountain in India. He hid the goat in the cellar of his home, and charged the children a farthing to see the goat.

Lukey received his inspiration to be a showman when delivering and removing furniture for his boss. He now drove his own delivery van; and he always drew a crowd of admirers from the street, who stared in astonishment, as the little fellow picked up bags of coke, boxes of wares, or furniture, heavy enough in weight for two men to lift. He was not then quite ten.

All went well with the Shows in the cellar, until one day his mother complained of a peculiar smell about the place, an investigation followed, and Lukey was told to remove lantern, goat, rocks, coke, rabbits, everything, but himself, from the cellar and house. It was a blow to Lukey's showmanship, for another boy got his goat. His dream of being a Barnum was vanishing, but he stayed with the job of driving the van, waiting like Micawber for something to turn up. Something did turn up, or to be more exact, someone turned up, in the person of a miner, a big fellow, who knew the coke merchant, for whom Lukey was making deliveries; he had come to London to spend some of the money he had saved up for a big day, money earned in the coal mines of Cardiff.

Lukey's eyes sparkled brighter than ever, as the coal-miner related his experiences; and in a lull in the conversation, Lukey eagerly asked, "Will you take me back with you when you go, I'd like to be a coal-miner?" The man smiled upon Lukey, winked at Lukey's employer, and said, "Sure sonny, I'll take you, if your mother will let you go."

Lukey was certain that his mother would, but forgot to mention the fact to his mother; anxiously and eagerly he awaited that day after tomorrow, when his "friend". he called the coal-miner his "friend" now, when he would return to Cardiff.

There was no trouble gathering up his wardrobe. Lukey bundled a change of underwear, a shirt, a pair of stockings and an Eton collar into a paper parcel, he was all ready for the great Adventure and the Morrow. When he arrived at the office of his boss, he learned that his "friend" had returned to Cardiff yesterday. It was another

(Continued on page 17)

From Coal Mine to Rolls-Royce

(Continued from page 16)

saddening blow to Lukey, his "friend" had let him down, but he quickly excused the coal-miner, blaming himself for not being "on the job" as it were; and with his total savings in his pocket, enough for a ticket to Cardiff, and a week's board, Lukey set off to find his "friend", who was to lead him to fame and fortune.

LOUIS MORRIS (LUKEY)
Foreman of a Coal Mine

WHEN Lukey got off the train at Cardiff, he was under the impression that he was to step right over to the coal-mine, in fact Lukey thought that Cardiff was a coal-mine, and noting that he was in a city, he became bewildered. "Where is the coal-mine?" asked Lukey of a passerby. "Which one?" asked the stranger, "there are several." "The nearest," answered Lukey anxiously. "That's a long way, sonny," said the stranger. "You'll have to go by train, Llanbradach, good luck."

Lukey returned the stranger's good wishes, waved a cheery good luck back, and bought a ticket for Llanbradach, arriving at his destination in the evening, certain he should now find his "friend".

A lad, a little older than Lukey, asked him if he were looking for someone. "Yes," said Lukey, "my friend, he is a coal-miner, do you know him?" Lukey had forgotten his friend's name, and so he proceeded to describe him, but the boy did not appear to recognize Lukey's friend, from his description, and advised Lukey to come to the mine with him, the men would be coming up at the pit-head, and perhaps he would find his friend.

Lukey thought this was good advice and went along, but as each man came up from the pit, his face was as black as coal, and Lukey could not recognize his "friend", it was a case of that darky song, once so popular in America, namely, "all coons look alike to me".

Night was coming on, and Lukey, a little saddened, turned to his boy-companion, and said, "I don't know where to sleep, or eat, I have no place to go." To which the boy replied, "O you come home with me, my mother takes in lodgers." So Lukey went home with the boy, and the boy's mother asked no questions of Lukey, he had come to find work in the mine, she told him to wash up, and then sit down to supper with the family.

After a good supper, Lukey went to bed, but he was up, and dressed, at day-break, out at the mine to find his "friend".

All day long, he waited at the pit-head, and when dusk came, and the black-faced miners came up from the day shift, Lukey was turning away, when a big fellow, looking like a giant to Lukey, at the time, took hold of him, sizing up his strength. "Want a job, sonny, know anything about coal?" asked the big man. Lukey eagerly said "Yes". It was a habit of his, always to say he "knew and could do", and so Lukey got the job, for the big man said, "Follow me", and happy, elated, excited at his good fortune, Lukey went down into the pit.

LUKEY was just bordering around twelve years at the time, but he was a husky lad. He asked no questions, took his lamp, listened to instructions, he was to pick up the broken coal for a collier in the mine. Suddenly, Lukey's head struck one of the trolley sheaves, and down he went, and out went his lamp. A volley of oaths followed, from the big man, who was apparently unconcerned about everything, and anything, but the lamp. "You blasted -------, what do you mean by letting your ------- lamp go out?" Lukey felt his head, in the dark, he knew there was a cut, and it was bleeding, but he must not tell, or he would lose his job. The big man kept up blasting Lukey, but finally depositing him in a man-hole, said, "Stay there you little ------- until I get you a lamp." It meant a trudge two miles back for the lamp. Lukey stood in the man-hole, it was pitch-dark, rats ran around his feet with a familiar friendliness, they refused to be shaken off. Lukey held on to himself, or he would have screamed with fear. Ever so often a tram whizzed by, and he had to duck back, to avoid it. To Lukey it seemed an Eternity, before the man came back with the lamp, he thought of his mother, his poor mother from whom he had run away, they would be searching for him, but never, for a moment did he wish that he had not come away from home. His head pained, it had stopped bleeding. Lukey felt a far-away feeling, and then he saw the light of a lamp, the big boss was coming, he kicked at a rat, more persistent than the others, he had been there for over an hour, he took his "blasted lamp" from the big man, and without a word, followed.

He was on a night shift, and worked at this job from 6 P.M. until 6 A.M., for close to eight months, his pay, two shillings per day. His lodging was ten and six per week, and so with luck Lukey had two and six per week for spending money.

When Lukey passed his twelfth birthday, he was a full-fledged miner, he had his own pick and axe, he built his own structure for tunneling, he cut his own coal, and filled his own trams. When the coal was soft, Lukey made a record in filling his tram, when the coal was hard, and it was necessary to brace up the face of the wall of coal, Lukey cut his incisions deeply, into each side of the wall of coal, and lifted its immense weight upon the tram.

There were accidents, a tunnel cave in, or a brace slipping, but it was all in the game to Lukey, the tragedy and the comedy, for there was comedy down there in the darkness.

The men were in the habit of bringing tea, coffee, water, down the mine with them, their lunch in a tin box to keep the rats away, which were eager to join the men at lunch time. Someone was drinking up the men's tea, and it was impossible to find out the guilty one. To

(Continued on page 22)

"CAPTAI

. . . Ready for Selected Xmas Dates After One Year of Preparation – Three Months of Filming – and this Powerful Pre-liminary Spade-Work –

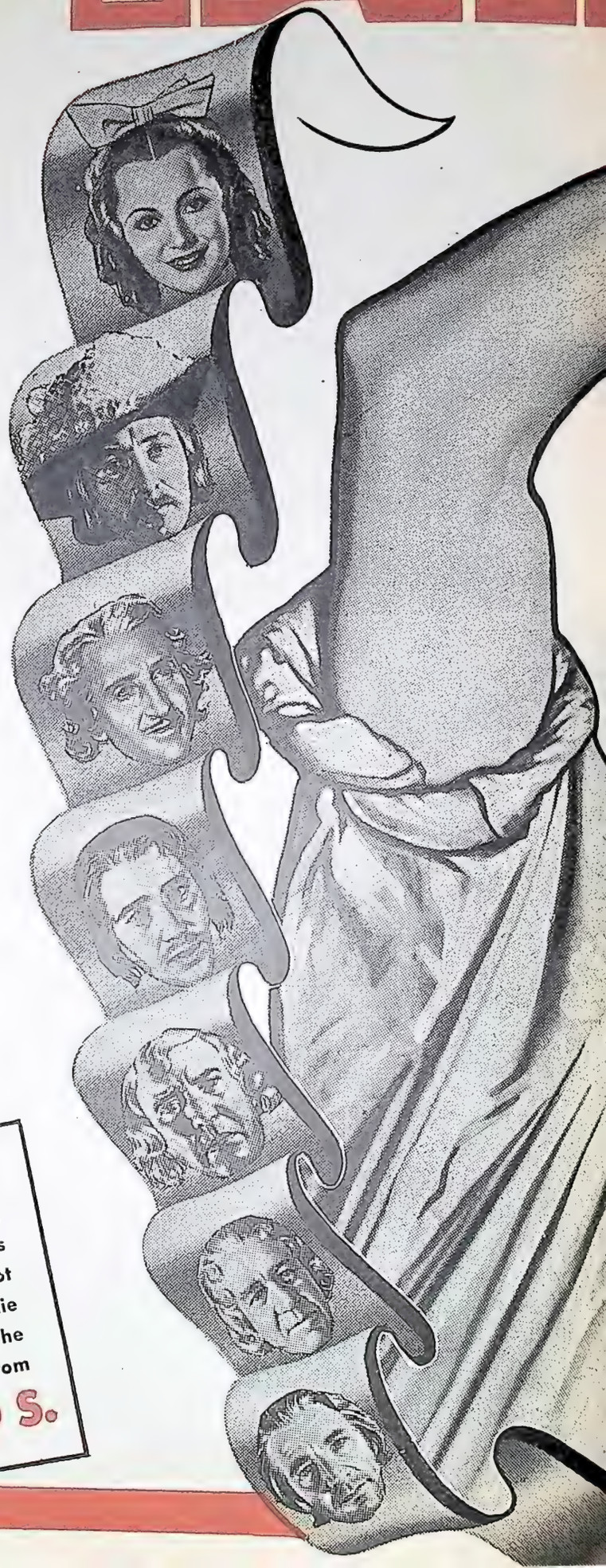
Four solid weeks of daily nation-wide publicity breaks

Syndicated story strips in twenty-seven newspapers

Thirty-million-reader national magazine campaign

10,000-line ad campaigns in fifteen key territories

Transcontinental broadcast over 89 leading stations



IT'S A GIFT! Only unique production talent and resources could turn out a holiday show as big as this and follow it up immediately with pictures as important as Bette Davis in "Dangerous" with Franchot Tone, Cagney and O'Brien in "Ceiling Zero", Leslie Howard in "The Petrified Forest", Paul Muni in "The Story of Louis Pasteur" . . . all coming soon from

WARNER BROS.

BLOOD"

By Actual Count, A Million Dollars' Worth of Adventure

Cities built and razed with cannon-fire . . . Great ships launched and blown to bits . . . 1500 men battling to the death with club and cutlass . . . The white slave markets of the Caribbean reproduced in all their infamy . . . Screen miracles performed to bring you Rafael Sabatini's immortal romance of the lovable rogue who fought a king's armada to win the beauty who had bought him as a slave!

AFAEL SABATINI'S world-famed classic, starring

FLYNN · OLIVIA DE HAVILLAND

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"LIMELIGHT"

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(IN PREPARATION)

Anna Neagle and Tullio Carminati, with Leslie Banks

in

"THE THREE MAXIMS"

Jack Buchanan

in

"MELODY OF LONDON"

•

A Tom Walls and Ralph Lynn Picture

and

Three More All Star Pictures

From Coal Mine to Rolls-Royce

(Continued from page 17)

PORTRAIT OF LOUIS MORRIS
after a drawing by Joshua Smith, R.B.A.

lose your tea was a tragedy, men gulped down their tea, or coffee, their gallon of water, at one drinking, so great is the thirst in the mine. To be robbed of this necessity, was unendurable. Lukey thought out a plan, he brought along two bottles, one filled with tea, and the other filled with a mixture which looked like tea, which had no particular taste, but which had a reaction quite different. The men soon discovered the pilferer, he drank the mixture, in mistake for tea, and in addition to his experience, as a result of such drinking, the men gave him a good hiding.

MR. LOUIS MORRIS worked in six mines during his twelve years as a miner. One job he had, meant nine miles of walking to and from the mine, and a ten hour shift. Many times Lukey would, after his ten hours work, start for his lodging, four and a half miles, across mountains, lose his way, or be caught in a rain, and drenched to the skin, lie down with weariness, to sleep the night away until the dawn came.

These nine miles of walking daily, finally induced Mr. Morris to seek for lighter work, and he applied for a job at a quarry. But after cutting and lifting the huge blocks of stone, sometimes covered with snow, shivering in the cold and damp of the outdoor work, Mr. Morris decided that it might be dark in the mine, but it was nice and warm, and back he went to the coal-mines.

He was now at Sengenith. His lodging was at Nelson, ten miles from the mine. The workmen's train left at 4.30 A.M. for the Tredegar collieries. These mines were owned by the Powell Dufferin Co.

One day one of the colliers became ill, and Lukey said he could do the job. There was no time for questioning, but when the boss took a look at Lukey's horse, a volley, like a volcano in eruption, greeted Lukey. "Why the ding blasted ------- have you harnessed the horse upside down?" he asked. Lukey innocently said, "Did I?" "Yes, you -------," said the boss, proceeding to help Lukey with the horse, and so Lukey learned what to do, and kept on with the job. This was better pay, he brought in the empty trams, and took the loaded trams out.

I asked Mr. Morris about the colts, which worked in the mines, I had heard that once down in the mine, they never came up; and that they became blind.

"The horses come up at the time of a strike," said Mr. Morris, "or when they are ill. They are then turned out into pasture. Some of the colts become blind, but I would not say all of them. The horses are guided by words and sounds, not by rein, they are very intelligent, knowing your voice, your directions; right, left, forward, back-up, without you touching them, save when it is necessary, you catch hold of their tail to prevent them from kicking you, as you stand behind them. I took the job of breaking in the colts for a time. It was dangerous, the colts were wild. They are taken from light into darkness, they have never been down a pit, they are at first afraid; and in overcoming their fear, it is risky work. But I liked it. It was better pay, and the horses became so friendly. During my twelve years in the mines I became a foreman, with my own district, men, horses, trams under my direction. It was a tough job, but I got on with the men, in fact I had grown up with them. I had to give first aid, passing my examinations for British Red Cross, and St. John's Ambulance Corp. during one year. I had to know what to do, for the life of a miner is a hazardous, as well as a hard one. Look at these marks." Mr. Morris bared his right arm, his left arm, they were covered with blue-black scars. "My legs are black and blue-marked also, and so is my back, my head. Accidents, cave-in, the slip of axe, or pick. It happens to all of us, some of us live to tell the tale, but feel that arm." I felt the arm, hard as steel; being a coal-miner had not weakened Mr. Morris physically, "and," said he, "I can still get an audience lifting heavy weights."

"BUT you are getting audiences another way, Mr. Morris, in your Cinema theatres, throughout England. What inspiration brought you out of the coal-mine into a cinema-palace?"

"After hanging suspended in a cage, not knowing whether I and my men were going to drop to hell, or see the light of day, after working to my waist in water, which oozed into the mine, despite the working of pumps, after being battered about for twelve years, I thought I would go home for a holiday, so off to London I went. The family began the old persuasion, why did I not give it up, I should stop while I was sound in head and limb, etc., etc. My employer came to London, to induce me to return, I guess I was a fairly good foreman, I seemed to get on with the men, we were freer of accidents, strikes, we were a happy bunch of workers, damn, hard ones, for the pay we got, but we hoped for better times and better days. My boss lived at my home for two weeks, offered better pay, but I decided to stay away from the mine, for six months, during which time my job was mine again, for the asking, but I never went back. A distant relative of mine operated a Cinema, about six hundred seats was its capacity. I helped him, doing odd jobs. Then I became assistant manager. Six months

(Continued on page 26)

Fairweather in St. John

Theatres Play Santa Claus

THE air is full of Christmas showings, and for this and that good cause the theatres are as usual playing the good fellow. At the Capitol and at the Strand Theatres, Saint John, showings on Saturday mornings were held—an unwrapped toy giving admission. The toys are sent to the Girl Guides and Boy Scouts respectively as suited to either juvenile masculine and feminine tastes. Over the air and in the Press, Mr. Golding of the Capitol, paid tribute to the contribution of the several film exchanges who, in co-operation with the theatre, had made this charity possible. Mr. F. G. Spencer, Strand Theatre, St. John, also gave newspaper publicity to contributions by the exchanges to these charitable showings.

At Moncton, Mr. Jack Butler of the Imperial Theatre, held a benefit in aid of the Moncton School Dental Clinic. The newspaper advertisements after naming the picture read "Kindly donated by the management and Warner Bros. for the benefit of the School Dental Clinic".

Your "Fairweather" correspondent wishes The Digest and all its readers (and everyone should be a Digest reader) a very happy Christmas season and lots of prosperity in the New Year.

Conklin in Winnipeg

THE pro-British sentiment is strong in the Moving Picture Industry of United States, home-coming visitors to southern California, state. British rule, administration, power, justice and bravery are everywhere being pictured on the screen and in the studios. Hollywood is making pictures are are more pro-British than the British producers themselves would dare to make. People of the Jewish race are prominent in control of the Moving Picture Industry and it may be that Britain's treatment of the Jewish people in contrast to that accorded the people of that race in Germany and elsewhere is finding a reflection.

Dominion Drama Festivals

LADY TUPPER left this week for Ottawa to attend the meetings of the executive of Dominion Drama Festivals. Before leaving she said that the dates for the regional festival tests for Manitoba have been set for Feb. 20, 21, and 22. A large entry list is expected.

Warner's "Captain Blood" for Winnipeg

"CAPTAIN BLOOD" has been booked for Winnipeg. It will make its first appearance at the Garrick. This is one of the most interesting pictures of the year, and has been highly commended by critics who saw previews.

The Digest Extends to Its Readers
Best Wishes for a
Merry Christmas
and a
Prosperous New Year

Compliments of the Season

The Canadian Moving Picture Digest

is Printed by

THE DOMINION PRINTING CO.

259 SPADINA AVE. TORONTO

The Hollywood Jew Attacked

With Christmas What Can Be More Fitting Than a Word About the Jew?

By RAY LEWIS

IN the November issue of Hollywood Life, there is a sensational heading, "Nation-Wide Drive on Jews Opens Here". It is a lengthy article and a sensational one, it accuses an organization named the American Nationalist Party with being responsible for the distribution of literature, which is in the same classification as the Jew-Baiting literature of all times has been. We apologize to Literature for the base use to which its name descends.

Jew-Baiting Document

The most fanatical, and blood-curdling Nazi could not write a better Jew-Baiting document, if such a word as better, or worse could be associated with such drivel.

Reading the pamphlet which the Hollywood Life republishes, with an editorial, a pamphlet which has on its bottom line, "Issued by The American Nationalist Party for Nation-Wide Distribution, General Headquarters, Los Angeles, California, September 25th, 1935," and which has another line which reads "Buy Gentile, Employ Gentile, Vote Gentile", I find that it is of such poor and gross gentility, that I feel the very pages of The Digest would shrivel up, the ink dry and recoil at each printed word.

Aryan Culture Again

There is nothing new in the Jew-Baiting Proclamation, it is made of such stuff as many others, it has only omitted to mention the Blood Accusation, but it does not forget the importance of Aryan culture. So be it, must say The Jew. It is better that such hate reveals itself than that it should nurse this Jew-Baiting bile, which in its Proclamation, it disgorges.

The Jew as an Idealist

The Jew is today so much in the public eye, that I am attracted to an editorial in The Christian Science Monitor, written some years ago, which is headed, "The Jew As An Idealist".

Its opening paragraph, although it refers to the Season of Christmas Greetings, appears to convey a message for today. It reads, "With Christmas, What Can Be More Fitting Than a Word About The Jew, and as this is the accepted season when much is made of the question. 'On Earth Peace, Goodwill toward men,' what is more fitting than to touch upon the idealistic phase of this great race? As race antipathies often rests on quantitative, rather than on qualitative conditions, it is not necessary to venture a prophecy that the Gentile and the Jew will ever clash in the United States."

Lincoln By Brenner

The editorial as it appeared in the Christian Science Monitor, is a lengthy one, in which Mary Antin's book, "The Promised Land", is extolled, and in which mention is made of "that fine portrait of Lincoln by Brenner, now adorning the most democratic of American coins".

Mention is made of David Lubin, who at first, scorned by the nations of the world, now enjoys the acclaim of the world, which sits at his feet, as he teaches Europe, America, Asia, how "to gather, collate and interpret data respecting the world's crops, a reform that has a profound ethical, as well as economic significance."

Wise Father, Wise Son

The Elder Wise, and his son, Rabbi Stephen Wise, have played a leading part for several decades, in civic uplift campaigns across the United States. The Monitor Editorial states, "The mainstays of the Reform forces have been of a race that boasts of Amos, the prophet of righteousness, and Nehemiah, the city-builder."

The editorial refers to the Titanic disaster, and focuses upon the character of a Jewish matron, Mrs. Straus, who said, "I will not leave you," as she clasped the hand of her husband, and together they faced their death.

"Rebecca" of "Ivanhoe"

This brings to my mind another Jewess, "Rebecca", of Sir Walter Scott's story of "Ivanhoe", whose counterpart was a Jewess, Rebecca Gratz of Philadelphia.

Washington Irving was in love with a Jewess, who after six months illness, died of consumption. Rebecca Gratz nursed her childhood friend through this illness; and when Irving went abroad to forget his grief, he told Scott the story of his love, the devotion of Rebecca Gratz; and later, when Scott wrote "Ivanhoe", he introduced the character of his heroine, "Rebecca" after the image which Irving had drawn.

Irving - Scott - Gratz

An editorial in the Baltimore Star, commenting upon the friendship of Irving, Scott, Gratz, states that in the Gratz home there was a room called "Washington Room" available for Washington Irving, "one of the brightest names in American literature"; and this editorial concludes with "Whoever prays should thank God anon for Pharaoh's daughter, who preserved to the world Moses and the Law, for Ruth whose story is the sweetest short story classic, and coming down to the pure fiction of more recent days, for Scott's "Rebecca".

The persecution of German Jewry today, is in no need of a narrator for its tragic story. That Catholics, Trade Unions, other minorities have had equal degradation and persecution, death, because they were what they were, all of them, albeit, Germans first, regardless of ancestry, of race, of creed, of beliefs, does not heal the wounds of the Crown of Thorns, which encircles the brow of The German Jew.

Cromwell Welcomed Back The Jew

Cromwell welcomed back the Jews who were banished from England, and among the illustrious names in British History, famous for Statesmanship, Finance, Industry, Arts and Letters, Science, Philanthropy, have been the descendants of those whom Cromwell welcomed back, and those Jews who came, following their exile from other countries.

Lord Beaconsfield, Lord Reading, names which are household words in England, are English Jews which the Dust of Time will not efface.

Exile From Spain

With the expulsion of the Jews from Spain, the royal robe of Spanish power was rent, for at the Court of Ferdinand and Isabella, Jews, illustrious as poets, as painters, as statesmen, and physicians, as bankers, were welcome.

Philo, the Neoplatonic Jew

Philo, among the early philosophers, founded the Neoplatonic School, a Jew, acknowledged by the Greeks at Alexandria, as the companion philosopher of Plato.

Moses Maimonides, Fame wrote his name, for of him it has been said, he was "the last of the original inquirers".

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The Jew as Prophet-Philosopher-Teacher

"On Earth Peace, Goodwill Toward Men"

"THE LAST SUPPER" *after a painting by Leonardo Da Vinci.*

The original was painted on the walls of the chapel Maria de Gratcia in Milan, and depicts a typical passover table at the time of Christ.

Benedict Spinoza from the family of Espinoza, pupil at the Talmud Torah School at Amsterdam, Spinoza's philosophy placed him among the great ones of all time.

Moses Mendelsohn, of whom it was said, "A saga like Socrates, faithful to the custom of his fathers, teaching immortality, immortal like him".

Old and New Testament of the Jews

Study the Old and New Testaments for the character of the Jew, prophets whose virtues are transcendant, who have impregnated this Book of Books with their Ideals, their Love of God, their Brotherhood of Man, making the Holy Bible Immortal for all Civilization, even unto Eternity.

Songs — Psalms of David

The Songs of King Solomon, poetical gems, philosophy petaled with rose-leaves and the honey-comb of wisdom. The Psalms of King David, majestic, human, divine, tender, sparks from the Holy Anvil of God. All that man is in need of, to inherit the Kingdom of Heaven, and a Kingdom of Heaven on earth, man may learn from the Old and New Testaments.

Turn over a few pages of parchment, Solomon Gabirol, Moses ben Ezra, Jehudi Halevi, names belonging to a lengthy list, hoary in Time, but young in the spirit of youth, in the radiance of their service.

Daughters of Israel

Deborah Ascarelli, Sarah Copia Sullan, Isabel Corres, Rachel Levin, carry down the virtues of Queen Hadassah (Esther), of Deborah, of Ruth, of Hannah, of Miriam, of the Marys, of Elizabeth, the Marthas of Biblical history.

Jews as Scientists

Abraham held the key to the solar system. Isaac Ihn Sid, under the command of Alfonzo of Spain, gave us what is known as the Alfonsine Tables of Astronomy.

A Jew was the first to study the refraction of light. A Jew introduced to Europe the famous works of Discorides, the foundation of the whole science of botany. A Jew wrote the first text book of geometry in Europe. A Jew, Gracia Nassi, established a Hebrew printing press in Turkey, and a Jewess, Esther Kiera, published Hebrew books.

Napoleon's Jewish Synhedrion

Napoleon commanded a notable group of Jewish scholars to form a Synhedrion, under his special patronage. It was asked to consider twelve special questions on the Jewish law of marriage and divorce, and on the points of civil code bearing particularly on the relations between Christian and Jew. The answers and resolutions of this Synhedrion are inscribed upon the pages of history.

The Message of the Jew

Judaism is free from hatreds toward minorities, free of the envy of rival religious beliefs, it teaches that men are to conduct themselves as brothers, it teaches the worship of One God, and the hope of the fraternization of all nations.

Jesus, the Jew

Jesus, the Jew, said in His Sermon on the Mount, "Think not that I have come to destroy the Law, or the Prophets, for verily I say unto you, till Heaven and Earth pass, one jot or one tittle shall in nowise pass from the law till all be fulfilled."

The Jews as Teachers

In the ninth century, Isaac Israeli, wrote a treatise on fever, which has remained as the authority for nearly a thousand years. Jews were teachers of medicine, at the first universities in Europe, Montpellier, Salerno. The greatest historian of medicine said, "The science of medicine cannot be imagined without the participation of the Jews."

Noah, it is said, carried the knowledge of medicine into the Ark, it was taught to him by the Sons of God. Moses Haman, a Jew, became the Sultan Bayazed's physician-in-ordinary. The Sultan on learning that Jews

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From Coal Mine to Rolls-Royce

(Continued from page 22)

later, I ran my own Cinema, and that is how the whole thing started.

"I saw that there was a need for better Cinemas, districts were being built up, new homes, new shops, and still the old variety hall, or cinema, with the old-time manager, satisfied to take his profit, and carry on as usual.

"I built the first cinema with a provision for parking space. I never opened a cinema theatre without making such provision. My cinemas, about thirty I have remodelled and built, had a capacity from 1,000 seats to 2,500. The need is, today, apparent for such Super-Cinemas."

I WAS lunching with Mr. Morris, at his club. Just then the captain in charge, informed Mr. Morris that the special pate de foi gras, of which he was so fond, on order a year ago, was now ready to be served. I did not ask Mr. Morris where it came from, I hoped, however, that it was not a year old; and I thought as I tasted it, ate it would be more correct, could any fiction be more fantastic, more strange than the story I was listening to, a story which brought the coal-miner, Mr. Morris, up to the pit-head, and into his own Rolls-Royce, owner of a chain of Cinemas, in various districts throughout England, Cinemas noted for their comfort, their artistic innovations, and their popular price of admission.

Questioned on the idea of over-building, Mr. Morris states, "In some points we have more capacity than we can take care of, but on the whole, it is my opinion that there is still much room for theatre-building and improvement in England. Old theatres should be reconstructed, or torn down, to make way for healthier and more luxurious theatres. There are many districts which require and deserve such centres of recreation. Some cinema owners, or variety hall-owners, are stubborn, unprogressive, they will not improve their theatres, but when someone builds a fine theatre, at the request of citizens, and residents of that district, they complain at a loss of their business. These old halls must go, they will go, if we Englishmen do not build, the Americans will. I said so twenty years ago, I have been in the Cinema business since 1911.

"The father of the Bernstein boys, the old man had the right idea, about improving the old houses, about the Picture Business. He was a pioneer in this enterprise. A kindly gentleman, who liked to see the young ones get on. He offered to sell me the Paragon Music Hall, Mile End Road, for £8,000. My partner at that time could not raise his share of the money, and I lost the deal. It was a great blow to me, but I had not been knocked upon the head, in a coal-mine for twelve years, without learning to take a knock, or two, from Life. This theatre later on sold for £70,000. Just a difference of £62,000, between the price offered to me for purchase and the selling price.

Asked about the Film Quota Act, Mr. Morris said, "I do not require British Film Quota Acts to make me buy, or exhibit British Pictures. The improvement in the quality of British Pictures makes the Quota now unnecessary. I attend all the Trade Shows, selecting my pictures for the theatres suitable for their presentation. I studied locations for theatres, I know what the people of a district desire, I try to give them what they want. They want principally to be entertained, you know my ideas on education. We humans learn what we want, and the way we want it, the theatre is our recreation, we want to be happy there, and if there is a story to think about, let it be in plain English, the working man, or business man is too hard at work in the day time to go to night school. Your theatre is an amusement centre, and nothing is too good, by way of entertainment, comfort, artistic surroundings, for your patrons."

MR. MORRIS drank his liquor, with the air of a connoisseur, slowly, carefully; the ash of his long black cigar remained intact, I thought of the blocks of coal which he had cut out of the wall, under the face of the earth, and I inhaled the aroma of a pure Havana, and thought that whatever luxury Mr. Morris now had, he deserved it, for how he had sweated and laboured for it!

It was a good lunch, ordered by a man who knew how to order, and what to order, a delightful host, a coal-miner for twelve long years, not a mine-owner, a man who knew how to take care of his Rolls-Royce car, and unhesitatingly admitted that he owned two. A man who refused to go to school, but who has selected one of the best schools in England for his two sons. A man who is not ashamed of the scars, which will go down into the earth with him, when his time for such going down comes. "The hardest way in the world to make a living, and not much of a living at that, enough to keep body and soul together, not much to spare, and not the best paid for, the hardest labour in the world, is to work in a coal-mine," added Mr. Morris.

"What about America?" I inquired. "You visited Canada several times interested in the promotion of a chain of British Cinemas there."

Mr. Morris smiled, "You should know something about that," he said jocularly. "You are a Canadian. But I will be general, and not personal, since you are interviewing me. I heard that a well-known Canadian woman was interested in the establishment of a British-owned chain of theatres in Canada, where British-made pictures would be shown. At her invitation, I came to Canada, with her co-operation I secured sites, finance and a picture franchise, then came Mr. Depression, flattening us out like a ton of coal, enterprise, finance, etc., we had to wait until the financial market absorbed the Government Loans. By that time, it was too late to proceed, But I still have an eye for the future, upon Canada."

Still a young man, Mr. Morris was born November 28th, 1888. The spirit of adventure, the desire to work, is the motivating influence in his life. "What recreation?" I asked. "Work and still more work," replied Mr. Morris, "golf, detective stories for light reading. I don't do any heavy reading, still hate to go to school, for I believe, with Pope, that 'the proper study of Mankind is man.' I have learned my lessons from the school book of life, it is the kindergarden, school, college and university all in one. Go down into a coal-mine, work with the miners, live, eat with them. See what their job is; and try and understand their contribution toward keeping the Wheels of Progress moving, you'll be educated alright," said Mr. Morris.

I thought of that boy of eleven, in a man-hole, in a coal-mine, rats running about his feet, head bleeding from a cut, in the dark, too frightened to cry; and then lifting huge blocks of coal, almost smothered to death in a cave-in, working in the dark, without lamp, because of gas; and I was happy to know, that here was a coal-miner, who had climbed out of that dungeon of coal, that coal which makes life so cheerful, as we watch it, all aglow, in the fireplace; and that today there was no need for Lukey to walk nine miles a day, to and from work, for he drives his own Rolls-Royce.

MAURICE ELVEY

DIRECTOR OF PICTURES
1912 - 1935

•

LAST TWO PRODUCTIONS

"THE CLAIRVOYANT" "THE TUNNEL"

•

HAPPY NEW YEAR TO ALL.

BERTHOLD VIERTEL

DIRECTOR

"THE LITTLE FRIEND"
with Nova Pilbeam

"RHODES"
with Walter Huston

"THE PASSING OF THE THIRD FLOOR BACK"
with Conrad Veidt

WALTER HUSTON, RAY LEWIS *and* DIRECTOR BERTHOLD VIERTEL *between scenes taken on "The Life of Rhodes" set — Gaumont-British Studio, Shepherd's Bush, London, England.*

N. W.
MASON
ROSELAND
New Glasgow,
N.S.

With the
Best of Good Wishes
for
A Merry Christmas

Coleman Electric Co.

The past year has seen some rather radical changes made for the better in Projection Apparatus, applicable for the most part to improvements in light sources. With the advent of the low intensity arc with reflector some years ago, and with the high intensity arc with reflector more recently, it was thought that the greatest amount of illumination for given current consumption had been attained. However, further experiment in the laboratories of the Carbon Manufacturers produced the Suprex type of carbon in which high current density with comparatively low voltage gives forth an extremely brilliant light of favorable color characteristic.

For 1936, the Coleman Company looks forward to heavy purchases of Projection and Allied Equipments, since the Equipments now offered are tried, successful and standardized, and on importations from the United States wherein the duty rate has been dropped, on most lines, from 35% to 15%, the lowered cost to the purchaser should favor increased purchases for renewals.

Coleman Electric Co.
258 Victoria St., Toronto

Extends
to all its friends
in the Industry
Best Wishes for
a Right
MERRY CHRISTMAS

Ray Presents

(Continued from page 7)

Volta (Italian), Pavan and Gallard, English, and the Tordion, which was a French dance.

At all festivals, and Christmas feasts, there was singing and dancing by the family, their guests. The lute was introduced into the music of Shakespeare's time; there was music on the streets, in the homes.

"To-day," said Madame Matton-Painparé, "the Radio is doing what Henry VIII did, in respect to music, bringing about a Reformation, for music has become a part of life; the most humble home can listen to the greatest singers, the finest of musicians, the people are becoming educated to music, musically conscious. It is bringing the people together again, and we shall give birth again to great composers."

"I hope so, Madame Matton-Painparé. I was afraid that there was no patience with amateur effort, or home talent, for we can get the professional, the internationally-famous artistes on the Radio."

"It has been so," explained my informer, "but this is now changing. Boys and girls are meeting at each other's homes to sing, to sing the madrigals, there is truly a revival for this music.

"The Motion Picture, also, has been a Universal Educator; orchestras in theatres, music and songs in pictures, and now all the world-famous arias from operas, which will never grow stale. But your Shakespearean Pictures," said this delightful narrator of Christmas Music Through The Ages, not only narrator, but interpreter, "why do they not present the music of the period of the Shakespearean story?" "They would not use a costume of 1830, *for example, for Shakespeare, but they do use the music of that period."*

"But the Picture studios have specialists who arrange the music, they are well-known musicians, etc.," said I. "But," replied the wise little lady, "Period music is a study, and the old music is not very well known, even by first class musicians, and musical authorities."

With the aid of microphones, with amplifiers the tone values of the Viola da Gamba, the Flutes, or Recorders, the virginals, the spinet, the lute and the nest of cornets, instruments all played when Shakespeare wrote his plays to amuse an English Queen; these would help persuade an audience into the very mood of Shakespeare's time.

THE SCREEN is going to give the people Shakespeare, and the Screen must make the people take it, and like it. Let music charm their breasts, for is not music the world's Universal language, is it not understood when music is sad, when it is gay, when patriotic, when reverent, when tragic, when at peace, repose, and when there is death, regardless whether the listener speaks English, French, German, Italian, Spanish, etc., etc.?

The Hollywood Jew Attacked

(Continued from page 17)

had been banished from Spain, said, "And you call this king wise, who has deprived himself of his best subjects?"

Duke of Naxos, a Jew

Sultan Selim II, made a Jew, Joseph Nassi, Duke of Naxos, as a reward for diplomatic service. A Jewish physician, Solomon Ashkenasi, living at Constantinople, was appointed diplomatic representative of Turkey at Venice, then "mistress on land and see, the most puissant of European Governments."

The Jew Rashi, Luther's Teacher

Abraham brought to man the one God Ideal, Moses gave to civilization the greatest moral as well as scientific laws. Martin Luther dipped the Living Waters which flowed through the pages of his translations, from the work of a Franciscan monk, who had in turn gleaned his knowledge from Rashi, Solomon ben Isaac, a Jew, and one of the most prominent of the Bible commentators of the Middle Ages.

Coming down very close to us who has not heard of Nordau, of Graets, of Josephus, of Zangwill, of Dr. Hertzl, of Einstein, of Freud, of Dr. Weizman, a very long list, and longer still, is the list of Jews in Arts and Letters, in the drama, the Screen. Barnowsky, after whom five theatres in Germany were named, Max Reinhardt whose "Miracle", whose Screen presentation of "Midsummer Night's Dream" is a magnificent and Screen-history-making achievement, Ludwig's Biographies, Feuchtwanger's novels, Wasserman, etc., all big names, among big men, all Jews.

Lord Howdon, a prominent clergyman of Great Britain, once said, "We often find in the mysterious ways of Providence that good arises from evil, therefor, I, together with all the friends of mankind, hope that the Parliament of this country expressing its opinion of this cruelty (blood ritual accusation) will offer a recompense to the Jews by legislation in their favour."

Thus men spoke in the early part of the eighteenth Century, their eyes dim to the future pages of history, pages written as is the Hollywood proclamation, a proclamation gory with accusations.

Jew Hatred in Germany

Boine said, "I pardon the German nation for its Jew-hatred, for it is a nation of children, and for this reason, just like an infant, needs a go-cart to enable it to stand firm some day, so that by means of the barriers to liberty, it may learn to do without barriers. The German nation would collapse a hundred times a day, if it were without prejudices, but individual adults, I cannot pardon for their Jew-hatred.

Mary, the Jewess

Each year the Christian nations rejoice, that at Bethlehem, Mary, the Jewess, most famous and blessed of all women, gave birth to her son, whom Christians Hail as The Son of God. For His Sake, for The Glory of His Birth, has this day of Christmas been set aside. Choirs sing the story of the Nativity, Carols are sung which tell the story. An old, old story is this one of the Nativity, a story of Jesus, a little Jewish Boy, who Lived and Died, but left His Sermon on The Mount, His Beatitudes, His Parables, The Example of His Life, To Show Man How to Live and How to Die, How to Love!

For truly, "Greater Love hath no man than this, that a man lay down his life for his friend."

Show Business

New Lily Pons Fan Club Sees Her Picture

The new "Lily Pons Fan Club", composed of youthful feminine admirers of the little diva, and recently organized in New York, were guests of the star at a showing of her first RKO Radio picture, "I Dream Too Much", at the Radio City Music Hall, Dec. 10. An organization meeting was held in the Music Hall after the showing, at which Jacqueline Mosso, Marjorie Voellmer, Gertrude Raschel, Jenny di Giovane and Betty Mosso were elected officers of the club.

The new club plans to issue a special magazine of interest to the Pons fans of radio, opera and screen and become affiliated with the Fan Club Federation which numbers in its roster clubs in honor of Fred Astaire, Ginger Rogers, Irene Dunne and a score of popular personalities.

Carole Lombard in "Love Before Breakfast"

Universal's Carole Lombard production is now in work at Universal City. The Lombard picture originated as a novelette by Faith Baldwin entitled "Spinster Dinner". However, Universal will make it under the title of "Love Before Breakfast". The final adaptation was made by Herbert Field, author of "Hit the Deck", "50 Million Frenchmen", "Connecticut Yankee" and "Dearest Enemy".

Carole Lombard's leading man will be Preston Foster, who has just made a hit in "Annie Oakley".

"The Green Shadow" Completed at RKO Radio

"The Green Shadow", mystery melodrama made from a novel by Charles Edward Grant, has been completed at the RKO Radio Studios under the direction of Charles Vidor. Preston Foster is starred, and in the cast are Margaret Callahan, Alan Mowbray, Molly Lamont, John Carroll, Florine McKinney and Ralph Morgan.

A record of employment was established at the Samuel Goldwyn Studios yesterday when nearly 1,000 persons were added to the regular staff of players and technicians connected with the production of "Strike Me Pink", Eddie Cantor's sixth annual pictures for Goldwyn.

Magazine Ad Campaign on "Tale of Two Cities"

One of the largest magazine ad campaigns on record, comparable only to the same company's campaign's on "David Copperfield" and "Anna Karenina", has been launched by Metro-Goldwyn-Mayer in connection with the forthcoming release of "A Tale of Two Cities", which will be a spectacular Christmas feature.

Thirty-eight magazines of national circulation are enrolled in the giant ad campaign for the picturization of Dickens' famous story, which has received enthusiastic praises from West coast previewers.

The magazines include the American, Cosmopolitan, Redbook, Saturday Evening Post and practically every outstanding nationally distributed publication, with total reader circulation of thirty-six million persons.

Jack Conway directed "A Tale of Two Cities", which with "Mutiny on the Bounty" ranks as one of the most ambitious photoplay undertakings ever completed at the M-G-M studios. The cast is an all-star one.

G-B Notables Sail

Mark Ostrer, GB's Chairman of the Board, sailed for home last week (Saturday) aboard the Aquitania. Accompanying him were Mrs. Ostrer, Michael Balcon, GB production head, Charles Reisner, well known comedy director, and Ralph Spence, scenarist.

Mr. Balcon, while here, spent several weeks in Hollywood signing numerous American movie personalities for forthcoming GB productions.

H. G. Wells Praises "The Story of Louise Pasteur"

"The Story of Louis Pasteur", the new Paul Muni starring picture for Cosmopolitan, which will be released by Warner Bros., was shown at the dinner given in honor of H. G. Wells by the American Academy of Motion Picture Arts and Sciences last week. Afterwards Mr. Wells was shown over Warner Bros. studios at Burbank, where the picture was filmed. According to a despatch from the Coast the distinguished English author said of "The Story of Louis Pasteur": "It is a magnificent spectacle, extraordinarily well done. The photography and sound are excellent. It is a grand exposition of scientific fact; the directing and acting are splendid and give a truthful portrayal of a really great subject. The production has been handled in your usual masterly manner."

"Toyland" to be Holiday Re-issue by Public Demand

"Babes in Toyland", one of the outstanding features of the 1934 holiday season, will again occupy the screens of many of America's leading motion picture theatres this Christmas. Public remand has caused Hal Roach and M-G-M to agree that the sensationally popular Laurel and Hardy film fantasy should be made available as a holiday attraction for the current Yuletide season.

Toronto Theatres

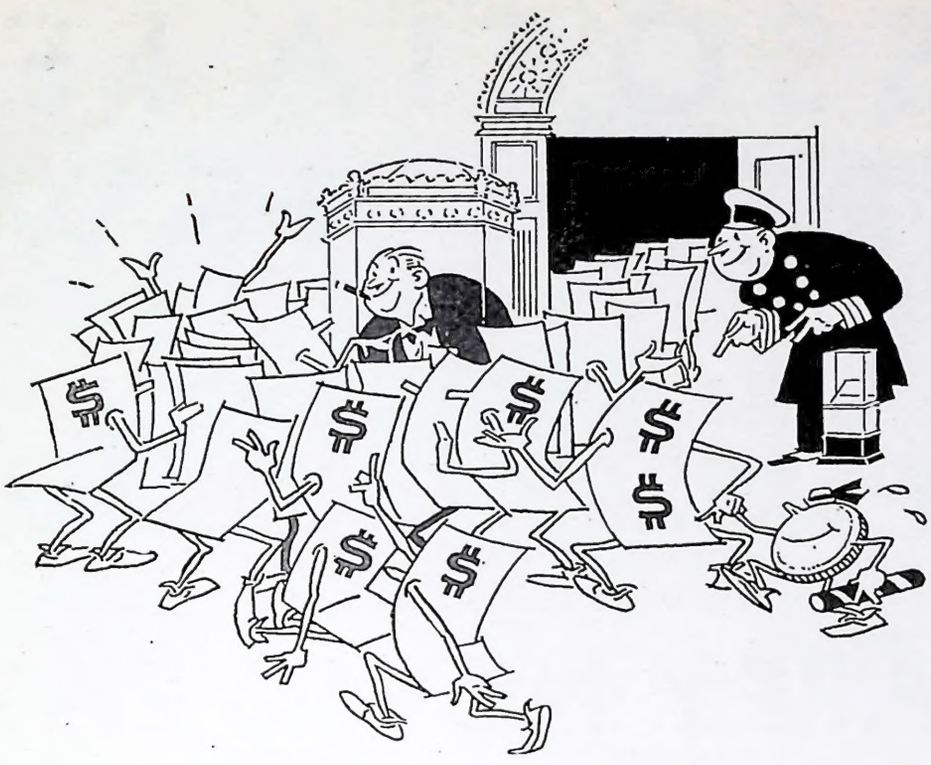
LOEW'S—Manager Jules Bernstein — Third week for Metro-Goldwyn-Mayer's "Mutiny on the Bounty".

TIVOLI—Manager D. Krendal — Richard Dix in "Transatlantic Tunnel", Gaumont British production and Dave Apollon in "In Town Tonight", British Lion feature.

UPTOWN—Manager Tom Daley — "So Red The Rose", Paramount production with Margaret Sullavan.

IMPERIAL—Manager Jack Arthur — "She Couldn't Take It", with George Raft and Constance Bennett, Paramount production.

SHEA'S—Manager Jerry Shea — Two features, "Way Down East", 20th Century Fox production with Rochelle Hudson, Henry Fonda and Slim Summerville — "Music Is Magic" with Alice Faye, Bebe Daniels and Ray Walker.



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SHE:. . . "*Yes, I've heard that too, but let's go somewhere else. I can't stand the sound machine here . . .*"

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